

From the character of the typical sensory organ—a nerve ganglion to which two nerves are attached, one for bringing stimuli of sensation, the other for carrying away impulses of motion—it would appear that the movement of a muscle is the necessary and inevitable consequence of the receipt of a sensory impression.

And there is reason to believe that this is so, and that every impression is, so to speak, a starting lever which releases muscular action. Experiments with human subjects, in which the beating of the heart, or the expansion of the lungs, is carefully registered, indicate that sensory impressions which, so far as consciousness can detect, do not stimulate the least muscular reaction.

are, as a matter of fact, accompanied by it. The sight of a red colour, for instance, is found to quicken the motion of the heart in some persons. We have then experimental warrant for the expression "seeing red."

A sensory impression that affects the brain, and is not localized in the instinctive nerve system that directs our internal mechanism, is, however, rarely a single occurrence; it generally sets free several impulses—and a stream of memories—that conflict with the impulse that is primarily aroused, and, it may be, with another. A terrifying noise makes us start; it would make us run were hurrying not inhibited by a feeling of shame, by a

suspicion that
we might be meeting the danger, or by
knowledge
that the noise as a matter of fact
meant no risk
to us. Hence, in the majority of
cases, our
external behaviour is not guided by
primary
instinctive reactions, but is the
product of a
struggle between a number of
impulses*. Such
an arrangement is obviously
inconsistent with